

# TERMS AND CONCEPTS APPROPRIATE FOR YOUR MUSIC LINKS INVESTIGATION AND THE LISTENING EXAM

## STRUCTURAL – MUSICAL – CONTEXTUAL ME-ME-HA-ME-FO-STY-CO

- I. MEDIUM  
Voices or instruments or both – List the names  
Type of ensemble (quartet, orchestra, etc.)  
Go as deep as you can, do you hear a well-blended instrument hiding out in the texture?
- I. METER, TEMPO, RHYTHM  
Simple Duple (2/4), Simple Triple (3/4), Compound (6/8, 9/8, 12/8), Asymmetric, Complex  
Multimetric – different time signatures in one line of music  
Polymetric – different meters occurring simultaneously  
Non-metric – no meter  
Tempo – fast, slow, moderate, changes  
Rhythm  
Prominence of rhythmic element (ex. Running 16ths, triplets)  
Single or complex, Rigid or flexible
- II. HARMONY, TONALITY  
Major, Minor, Whole-tone, Pentatonic, Octatonic, Tertian, Quartal, 12-Tone Serial, Atonal, Expressionistic (tonal but highly chromatic), Polytonal  
Kinds of intervals  
Chords structure  
Tertian – built in thirds: triads, 7ths, 9ths, etc.  
Quartal – harmony built in fourths  
Non-tercian – built in 5ths, 2nds  
Progression  
Intervals of root movement  
Figured bass? Improvisation? Blues Progression?  
Emphasis on different scale degrees (I, IV, V)  
Diatonic or Chromatic  
Use of other devices: pedal tone, ostinato, ground bass,  
Cadence Structure
- III. MELODY  
Prominence of melodic element – What Instrument or voice has it?  
General Qualities  
Conjunct – stepwise movement  
Disjunct – skips, large jumps of intervals  
Lyrical/ Cantabile/ Folksong quality  
Dimensions  
Vertical – narrow or wide range (tessitura)  
Horizontal – long continuous lines or short motivic fragments  
Phrases symmetrical or asymmetrical – How Long are the phrases

Other ways to describe the melody: Antiphonal, Call and Response, Contrapuntal, Pointalistic, Progression

Conjunct or disjunct

Diatonic or chromatic

Ornamentation – embellishments, improvisation, trills, mordents, turns, grace notes, glissandi, slurs, bends, etc

#### IV. FORM

Basic Internal Structure

Sectional – Binary, Ternary, Rondo, Strophic,

Variation – Theme and Variation, Passacaglia, ect.

Developmental – Sonata Allegro Form

Fugal – Fugue, Motet, Madrigal

Through Composed

Twelve Tone/ Dodecaphonic

Free

Sectional – Toccata, Prelude, Fantasy, Rhapsody

Number and relationship of movements

Time factors – total length/ length of movements

#### V. TEXTURE

Monophonic – one melody line

Homophonic – Melody with chordal accompaniment

Chordal Style

Sustained chord accompaniment

Repeated chord accompaniment

Arpeggiated accompaniment

Polyphonic – Contrapuntal movement with two or more mel. Lines

Number of parts

Degree of melodic independence

Spacing of parts

Voicing of parts

Imitation

Hybrid – combinations of homophonic and polyphonic parts

Tessitura – range

Special Effects – antiphonal, responsorial, electronic additions, instrumental and or vocal effects

What role/texture does the harmony provide? A light wash of color, thick, turgid and dense, rhythmic harmonic support, gradual build or dying away, pointalistic, etc.

#### VI. MISCELLANEOUS

Orchestration

Instruments assigned to various materials

Division of parts – doubling

Special effects – pizzicato, harmonics, mutes, percussion, electronics, chant

Dynamics

Text

Programmatic consideration

Electronic Looping

Synthesized

Digital Mix

Vocal Warping

Looping